

IMAGES

Cover: Khashayar Salmanzadeh, *Self and nurture* (detail), 2022, oil on canvas, 160 x 120 cm. Photograph by Bo Wong; Bryce Olsen, *Finger Bones* (detail), 2023, lathed broomsticks, various dimensions. Photograph courtesy of artist; Aileen Hoath, *Permutations #2* (detail), 2022-2023, dragon palm leaves and other plant fibre, recycled electronic parts and construction materials, thread, wire and Copic ink, various dimensions. Photograph by Jack Ball; Erin Kilbane, *In The Trees* (detail), 2023, 5-layer watercolour screenprint and acrylic duotone screenprint on Fabriano Tiegolo paper, 105 x 135cm. Photograph by Laura Ward.

1. Annie Zhuang, *Surroundings*, 2022, various yarn, polyester fibres, glass/plastic beads, freshwater pearls, sequins, thread, wire, metal crimps, fishing line. Photograph courtesy of artist.
2. Ana de Sousa Rosa, *Oceans Wealth*, 2023, raku stoneware with gold detail. Photograph courtesy of artist.
3. Daniel Kristjansson, *From Which They Were Wrung*, 2023, Epson printer ink on 150gsm litho paper. Photograph courtesy of artist.
4. Donna Black, *Inward*, 2022, solvent transfer prints on Hahnemühle paper. Image courtesy of artist.
5. Dung-Chuan Wen, *Bushfire Survey*, 2021, charcoal, calligraphy inks, wood glue on canvas. Photograph courtesy of artist.
6. Heather Bosch, *Ghost Gums* (detail), 2022, photographic silkscreen print and monoprint on tea-dyed voile, various dimensions. Photograph by Bo Wong.
7. Emily Crawford, *Encoded*, 2023, cotton thread on dyed cotton. Photograph courtesy of artist.
8. Persie Toindepi, *From My Mother's Mother* (detail), 2022, copper wire. Photograph courtesy of artist.
9. Holly Nabbs, *All into one* (cyanotype detail), 2022, stop motion video, 10 minutes:15 seconds. Photograph courtesy of artist.
10. Scott Price, *Njookinbooroo (Herdsman Lake) paperbark trees, lily pads, Great Egret, Willie Wagtail*, 2022, watercolour, charcoal, burnt branches, paperbark, pencil, pen and ink, saltwater on 250gsm paper. Photograph courtesy of artist.



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DR AILEEN HOATH

My current work gently explores the dynamics of electronic and other inorganic interventions into human and non-human life forms and the places they inhabit. In this installation, palm leaf creations serve as metaphors for living creatures transitioning through human interventions, intended or otherwise, from natural to hybrid forms. On another level, the work combines soft and hard sculpture techniques in an exploration of disparate materials for their properties and their potential to reveal new meanings through experimental practice.

ANA DE SOUSA ROSA

Through clay and embroidery, my art delves into the profound journey of immigration and the subsequent challenges of adapting to new cultures. Clay serves as a metaphor for the transformative power of immigration, while embroidery represents the delicate threads of cultural connection. Together, they weave stories and emotions, showcasing the beauty that emerges when diverse cultures converge and embrace the unknown.

ANNIE ZHUANG

With this series, the objects are representations of imagined nature biomes, informed by known surroundings and unique features of Australian flora to capture the sense of place. Through an exploration of textiles informed by landscape architecture, memories, sense of place and materiality, the intricate detailing invites you, the audience, to move in, to contemplate the work, and to derive an understanding of my underlying message, arriving at your own conclusions about your sense of place within the natural environment.

BRYCE OLSEN

In her old age, the spotted, delicate skin of my grandmother's hands wrapped loosely around crooked bones with thick knuckles, tipped with cracked nail polish. These were hands that had fed, crafted and cultivated. As a shy child I would watch those hands, as my grandmother shared stories and secret recipes, with a sense of wonder. In *Finger Bones*, I have used the lathe bequeathed to me by my grandfather to turn found broomsticks into totems that explore nostalgia and entropy.



HAND IN HAND

Cultivating Connections and Emerging Minds
Curated by Kristy Scaddan

5 August - 24 September 2023



DANIEL KRISTJANSSON

What began as a mission to translate my photoshop-centric collage practice into a more hands-on, ink-jet transfer process, has led to a fevered exploration of pareidolic fields of scenery generated by crushing my photos in a printing press. The resulting material is photographic decalcomania in which new fields, caves, forests and hills are given their shape and colour by the ghost of the landscape from which they were wrung.

DONNA BLACK

In a world recovering from, and learning to live with, COVID my prints create a dialogue between children's inward (emotional) and outward (physical) responses to COVID. Inspired by contemporary artists who use blurring and fragmenting techniques to interpret emotion, my prints reflect the fragility and temporal nature of living with COVID. Disjointed images of faces create a sense of objective distance, portraying often unnoticed distress.

DUNG-CHUAN WEN

Global warming has had significant effects on the planet, causing bushfires to happen more frequently. In 2019, Australian bushfires killed more than one billion animals. Scientists have demonstrated that there is a direct correlation between climate change and an increase in fires – this is empirical fact and awareness of these issues needs to be increased.

In my environmental art practice's series, I did field research about the February 2021 Bells Rapids bushfires. Instead of driving a car, I decided to ride my bicycle, conscious that all energy production on this trip should remain as carbon-neutral as possible. I used this experience as a theme, using charcoal from the bushfire mixed with Chinese calligraphy ink as a pigment and my bicycle wheel as a brush. Letterpress printed on the canvas indicates the GPS coordinates of the journey. The work is a harmony between my Chinese background and Eastern aesthetic, and Western aesthetics of minimalism and conceptualism.

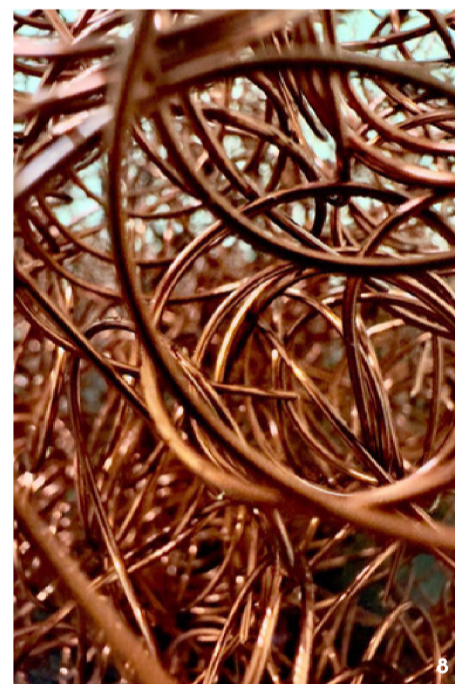
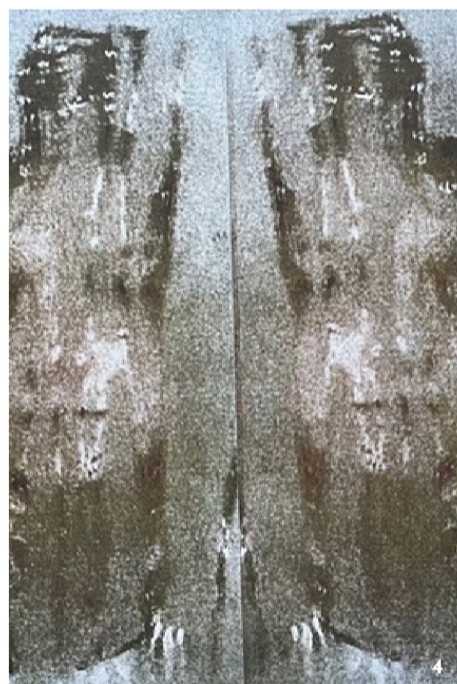
EMILY CRAWFORD

In many social and professional situations, women's voice, thoughts and feelings are treated as secondary or, in certain cases, irrational and unintelligible. For many women, it feels like they are not understood by the world around them when they choose to express their thoughts or feelings, even on topics that affect them particularly. This led to my adaptation of Morse code in the pattern of woven thread.

As a language, very few people understand Morse code and no one uses it in contemporary dialogue. It is unintelligible to the common person but understandable to the few who do understand. It echoes to the historical aspect of women's voices being ignored, belittled and suppressed. This work speaks to the feminine anger and rage that is often considered irrational and hysterical by dominant social practices.

ERIN KILBANE

In The Trees is the first work to be borne from a line of thinking derived from my Honours research project under the supervision of Paul Uhlmann. In this project, I am investigating ideas about the 'Digital Sublime'. Increasingly we are moving away from a physical experience of the world as we spend more time in digital spaces. My work questions how this disconnection from nature affects our evolution as sentient beings.



HEATHER BOSCH

Ghost Gums is part of a larger exploration into the multiple sensory and material qualities of place, as inspired by my engagement with the natural landscape of Mundy Regional Park.

This immersive installation was driven by a sense of wonder in the ever-shifting, endlessly revealing world around us. Each artistic process originated within the site. Leaves, soil and photographs were directly translated through various printmaking techniques to reveal experiential knowledge of my encounters with this place.

As the voile slightly shifts with the breezes, there is simultaneously a flow and a stillness to be experienced. I ask that viewers look, and then look again, to explore the art in the same way they might explore the natural landscape. It is my hope that this will offer a renewed sense of curiosity and wonderment with our natural world, along with a quieter consideration of our surroundings no matter where we are.

HOLLY NABBS

All Into One is a multi-media stop motion animation filled with vivid, dream-like and bodily imagery, which 'bares the viewer witness' to the inner mechanisms of the autobiographical characters mind. From beginning to end you follow the documentation of Stockings' attempt to turn her brain inside out and untangle the tightly woven and matted knots accumulated from viewing life - and herself - through an unhealthy, God-fearing lens. As the film progresses, Stockings increasingly questions her fragile but once impenetrable beliefs, pushing her to find her true purpose. *All Into One* unearths an honest hidden voyage of an individual seeking liberation and contentment in living imperfectly.

KHASHAYAR SALMANZADEH

Love: Beyond Emotion is a body of portrait paintings that seek to delineate the spiritual reality of love. Intertwining realistic representations and negative space with Farsi and Arabic calligraphy, the large-scale portraits depict the radiant, unifying and nurturing powers of love. Bridging my Iranian heritage and Western Australian upbringing, I re-imagine the Eastern tradition of calligraphy within the context of Western portraiture. These portraits depict diverse members of the Bahá'í community in Perth with Aboriginal, Persian and Bolivian heritage. Collectively, my portraits celebrate love as a nurturing and unifying force, evoking its essence through visually powerful and sometimes subtle expressions. Here, the artworks invite the viewer into love's cultivation, and to reflect on its significance in contemporary society.

PERSIE TOINDEPI

Growing up, I struggled to feel beautiful and feminine with my natural hair - it was the polar opposite of the Euro-centric beauty standards I grew suppressed by.

It was declassified.

It was masculinised.

It was ridiculed.

They made me to believe the only way I could be beautiful was if I manipulated it so it could be straighter and appear longer.

I grew up believing that my hair was unmanageable in its raw state, that I had to use treatments and chemicals, which damaged it, to make it maintainable.

But that was never easy. All it did was separate me further from who I was, it created an insecurity out of one of my most defining characteristics. There was a point where I would rather have gone out with my hair fried than kinky and shrunk. I would cry every time I had to go to school without my hair done. As personal as this is to me, I also know this is the story of many African women in western countries.

No little girl should have to grow up thinking that her best is anything other than who she naturally is.

SCOTT PRICE

Njookenbooroo (Herdsman Lake) - paperbark trees, lily pads, Great Egret, Willie Wagtail is a response to my sense of being within the site-environment of the wetland-scape of Njookenbooroo/Herdsman Lake in Western Australia. Created in response to movement through material collaboration with the natural environment, the work evolved in a process of co-responsible production with the materiality of place. Through drawing, frottage, watercolour washes and the dragging of paper across the charred branches and muds of the wetlands, the mark making emerged as a non-representational account of human/non-human entanglement and interconnection to the ecology of the wetland.

I try to avoid imposing ideas or concepts on the landscape, attempting not to represent the place but instead allowing it to emerge through its own arbitrary co-production of the work. This allows for a sense of entanglement and connection between myself and the land which I hope to communicate.

